Variations Brillantes sur un Motif favori de Zampa

par

Henri Herz

Op. 66

Arrangées à Quatre Mains

par

Louise Farrenc

Performing edition by
Peter Toye

SCORE FORMAT

Editorial notes

Sources

[H/F] Variations brillantes pour le piano sur un motif favori de Zampa par Henri Herz Op. 66 arrangées à quatre mains par Louise Farrenc.

Mayence: Les Fils de B. Schott 1838.

Downloadable from https://babel.hathitrust.org/cgi/ptid=mdp.39015080947370&view=1up&seq=1

[H] Herz, Henri: Variations brillantes sur un thème favori de l'opéra de 'Zampa' Op.66 for piano solo.

Ricordi 1832.

Downloadable from

http://ks4.imslp.info/files/imglnks/usimg/d/d1/IMSLP324999-PMLP173032-Hherz Variations brillantes sur un th%C3%A8me favori de l'opera_de_Zampa,_Op.66.pdf

[H/F] is used as the primary source. [H] has been used as a reference in cases of doubt or ambiguous notation; where this occurs it is indicated by '[H]' in the notes below.

General notes

This is intended as a performing, rather than a scholarly, edition. These notes should be read in that context.

The editor has attempted to position page-turns appropriately, but there are several places where some athleticism will be needed.

Obvious typographical errors have been silently corrected.

- [H] has detailed pedal markings, which are missing in [H/F], apart from Variation 5. They are not included here as they are more suited to an 1830s instrument than to a modern one.
- [H] has many detailed expressive marks which [H/F] omits. They are not included here.
- [H/F] sometimes prints a single accent between the staves, replacing separate accents in [H]. Some of these have been silently replaced to avoid ambiguity.
- [H/F] sometimes misaligns dynamic and espressive marks between the 1^{mo} and 2^{do} parts. Where possible, these have been adjusted to conform with [H]. This is referred to as 'aligned' in the detailed notes.
- [H/F] sometimes omits dynamic and espressive marks in one of the parts. Where they have been added, this is referred to as 'regularised' in the detailed notes.
- [H] and [H/F] frequently use a large-sized accent mark. This can also be interpreted as a short diminuendo, depending on the placement, which is not always consistent in either version. Editorial decisions as to which to use have on occasion been silently made.
- [H/F] and to some extent [H] are inconsistent in their use of staccato dots and dashes.
- Both [H/F] and [H] are sometimes inconsistent in the use of expressive marks in parallel passages. These have been regularised for performance.

All marked fingerings are taken from [H/F]

Any errors or omissions are the editor's alone.

Detailed notes

Positions within a bar are notated as fractions of a semibreve (whole note). Thus 3/8 signifies the 3^{rd} quaver (eighth note) within the bar.

Introduction

bar 10	dynamics aligned [H]
bar 12	2 ^{do} dynamics regularised
bars 14-15	dynamics aligned [H]
bars 17-18	it is possible that the short \dim hairpins are intended as accents
bar 20	1^{mo} slurs as in [H/F]. [H] has 1st two notes slurred.
bar 21	dynamics aligned [H]
bars 21-27	1^{mo} and 2^{do} staccato dots added [H]. Sporadic in [H/F]
bar 29 3/8	2 ^{do} accent added [H]
bar 37-38	2 ^{do} dynamics regularised [H]

Theme

bars 3-7	2 ^{do} missing staccato dots added [H]
bar 7	dynamics aligned [H]. It is possible that $s f$ on 2/4 [H/F] is what Farrenc intended
bars 17-23	2 ^{do} missing staccato dots added [H]
bars 21 1 ^{mo} , 23 2 ^{do}	dynamics regularised

Variation 1

[H] has Legato assai (=132)

bars 2, 4, 18, 20 1^{mo} dim hairpin replaced by accent [H] bars 5–6 dynamics regularised bars 11, 15 1^{mo} rf added [H] bar 17 1^{mo} dynamics aligned [H] bars 18, 20 1^{mo} dim hairpin replaced by accent [H] bar 21 2^{do} dynamics aligned [H]

bar 24 2^{do} s**f** added [H]

Variation 2

bars 1, 2, 5 accents replace possible short dim hairpins. Both [H] and [H/F] are

inconsistent here.

bar 6 $1^{\text{mo}} f$ replaced by sf [H]. 2^{do} dynamics regularised to follow 1^{mo}

bar 8 1^{mo} [H] has no cresc hairpin

bars 10, 12 2^{do} staccato dots added bars 14, 16 1^{mo} accents regularised bars 23–24 1^{mo} cresc extended [H]

Variation 3

[H] has Sempre staccato (=160)

bars 4-6 1^{mo} dynamics regularised

bar 6 [H] terminates cresc hairpin on 1/8 and starts dim hairpin there. [H] also

has an accent on 3/8

bar 8 2ª volta dynamics regularised

bar 24 2^{do} dynamics regularised

Variation 4

bar 8 1^{mo} dynamics aligned [H]

bar 11 2^{do} dynamics aligned

 $bar\ 12 \hspace{1cm} 2^{do}\ dynamics\ regularised$

bar 19 1^{mo} dynamics regularised

Variation 5

bar 8 1/8 2^{do} RH notation is incorrect in [H/F]. Possibly a quintuplet is intended, but

unlikely

bar 8 3/8 1^{mo} staccato dot added [H]

bar 11 [H] has rallentando in place of ritenuto

bar 12 in tempo aligned [H]

bars 14-15 riten. and dynamics aligned

bar 16 1^{mo} dynamics aligned

bar 16 in tempo aligned

bars 16–25 2^{do} RH [H] has double-stemmed notes as semiquavers

bar 23 dynamics aligned [H]

Finale

bars 6 4/8-8 1/8 1^{mo} phrasing altered to match bars 2-5. [H/F] RH has inconsistent slurs. [H]

has slur over last two notes of each bar as does LH in [H/F]

bars 19-33, 111-- 2^{do} staccato dots added [H]. Omitted in [H/F]

116

bar 22 1^{mo} dynamics regularised bar 27 1^{mo} dynamics regularised

bar 48 1–2/8 1^{mo} and 2^{do} the short dim hairpins might have been intended as accents.

2^{do} LH staccato dots in this and similar places follow [H/F]. It might be better

to play them more legato

bar 70 1^{mo} dynamics regularised cf. bar 78 and [H]

bar 73 1/8 sf dim added cf. 2^{do} and [H] bar 79 3/8 2^{do} dynamics regularised [H]

bar 93 staccato added [H]

bar 98 5/16 1^{mo} quaver stem added cf. bar15 and similar passages

bar 122 1^{mo} dynamics aligned [H]

bars 123-128 1^{mo} and 2^{do} regularised dots and dashes [H]

bar 133 3/8 2^{do} dynamics regularised [H]

bar 174 1^{mo} dynamics aligned. [H] begins *cresc* on 3/8

bars 178–184 dynamics regularised [H]. [H/F] is inconsistent between the parts

bar 189 beaming regularised cf. bar 187 and [H]

bar 191 $2^{do} p$ added. Not in [H]

bars 197–199 2^{do} added cresc hairpin, missing in [H/F]. Both hairpins missing in [H]

bar 203 1/8 1^{mo} and 2^{do} regularised dots & dashes [H]

Peter Toye, Salisbury December 2019

Variations Brillantes

Henri Herz arr. Louise Farrenc







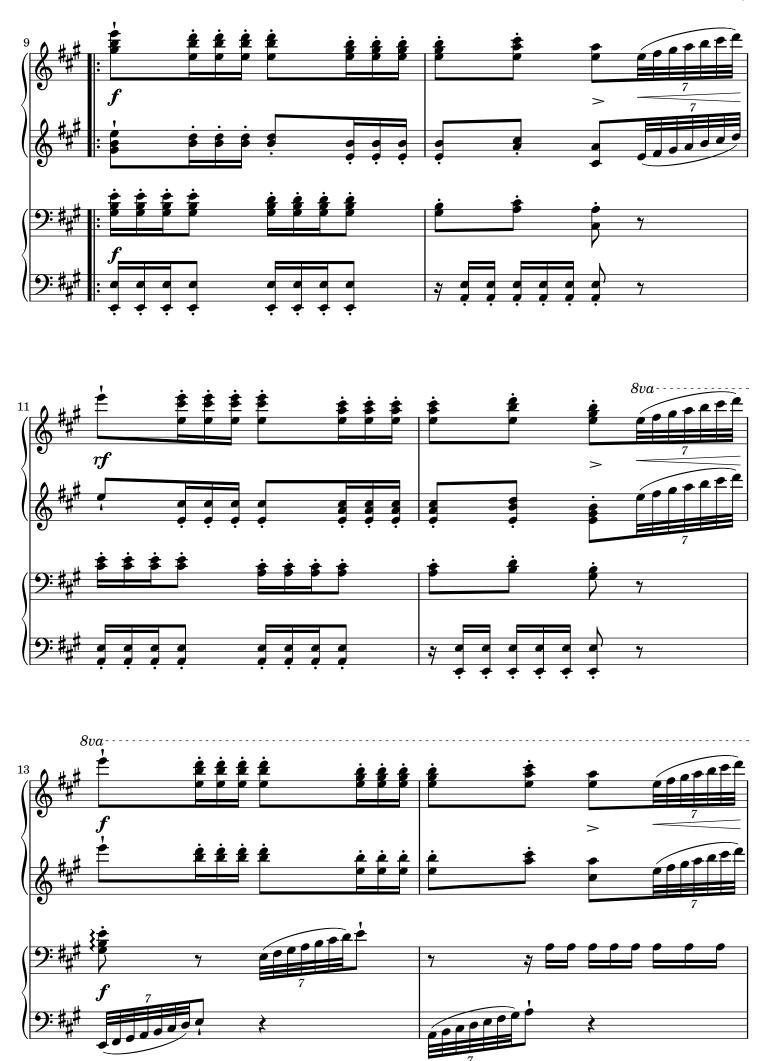
Theme













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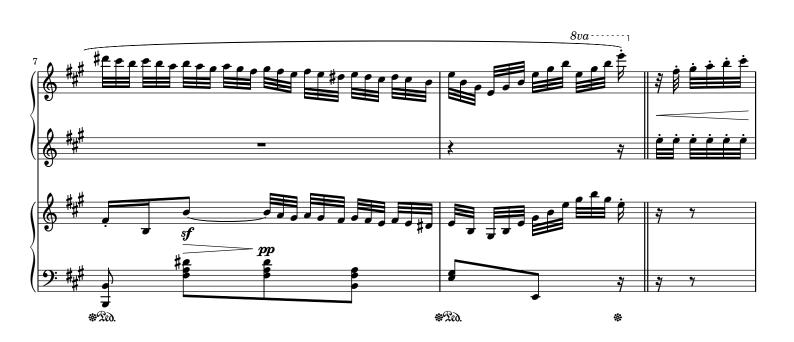






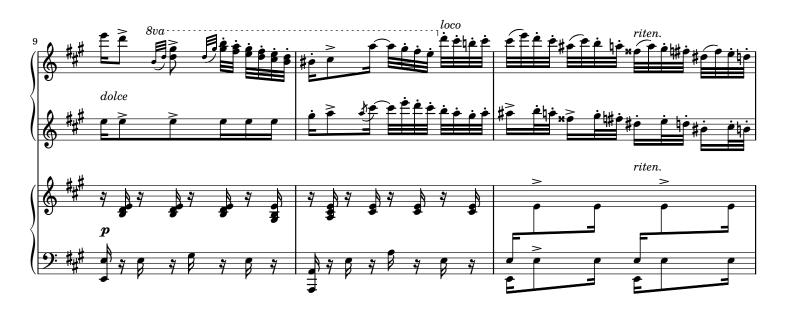


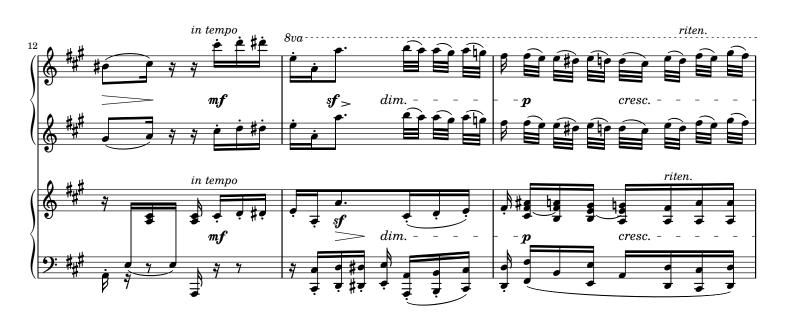


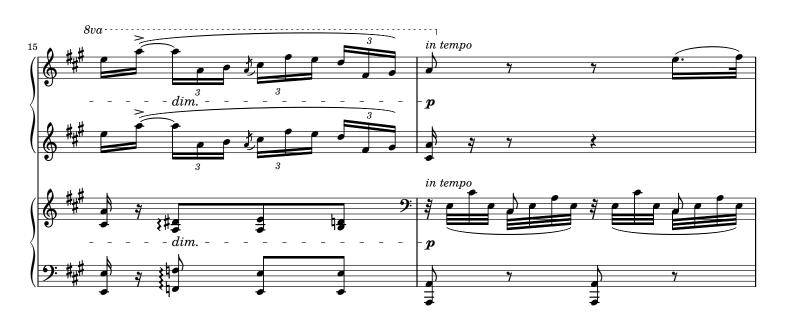


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